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GIRL IN WHITE
by Whistler

—Courtesy Kraushaar Gallery, New York



RECLINING NUDE
By Robert Henri

—Courtesy M. Knoedler & Co., New York

Exhibitions at the New York Galleries

By HENRY McBRIDE

(New York Correspondent for the FINE ARTS JOURNAL)

WHETHER two or three have gathered together recently the conversation has been sure to touch upon one or more of these topics; the Zuloaga Exhibition in the Duveen Galleries, the formation of the new Society of Independent Artists, Inc., the success of the Walkowitz water colors in the Photo-Secession Galleries, the arrival from London of a second "White Girl" by Whistler which is shown in the Kraushaar Galleries and the Inness Exhibition at the studio of George H. Ainslie.

There has been a succession of one-man

shows by artists of reputation none of whom has especially extended his reputation by the effort, a number of sales of old masters for impressively large sums of money, and a picture auction in which twenty-four Claude Monets belonging to the late James F. Sutton were sold for record-breaking prices amidst scenes of good old fashioned excitement. Upon the whole it has been a tolerably active period, and some of these events, no doubt, will be remembered longer than this winter.



DURHAM VALLEY
By George Inness

—Courtesy George H. Ainslie's Studio, New York



VALLEY ROAD
By George Inness

—Courtesy George H. Ainslie's Studio, New York



AUTUMN WOODLAND
By George Inness

—Courtesy George H. Ainslie's Studio, New York

Whistler's "White Girl"

AT the moment of this writing, no discontent has been publicly expressed at the title that has been given to the new Whistler that has just come to town and which is attracting considerable attention in the Kraushaar Galleries. The first "White Girl" to be seen here is a very different sort of picture. It hung for a time in the Metropolitan Museum of Art and it is well known to every one, for it is not the sort of a picture that any one could pass in an exhibition without a look. In the beginning, in the early days of the Impressionists in Paris, it was furiously attacked and as warmly defended by the enemies and partisans of the new school; but as the years have rolled along, the attackers have so thinned in num-

bers that now it is difficult to locate them, Whistler instead of being an adventurer and a quack is now established in a firm position among the classics, and his "White Girl," once so reviled, is now unblushingly a masterpiece.

It is however a little difficult to have a second "White Girl" sprung upon us, especially one with no relationship to the first. To be sure the protagonist in the second painting wears a white dress, but it takes more than that to make a "White Girl." Did not Swinburne write a sonnet to the first one? Did he even see the second? Upon the whole it will scarcely do to begin a series of "White Girls No. 1, No. 2." etc., now that Whistler is no longer en scene. Even the "Girl in White" is preferable, and so, until a vote can be



NEAR THE VILLAGE, OCTOBER
By George Inness

—Courtesy George H. Ainslie's Studio, New York

taken upon the subject I shall henceforth refer to her under that title. It will make a trifling distinction at any rate.

One may dispute about the title, but not about the picture. It is lovely. No Whistlers that have been seen here recently are more calculated to give artists pleasure. It is unfinished, but curiously enough, as far as artists are concerned, it will be considered complete. Just because of the lack of "finish" those interested in painting as such, appear to approach closer to the spirit of the artist, than in some other finished ones that might be mentioned.

The color is a matter largely of greys and white. There is a bit of coral showing through the gauzes at the neck, and some saffron in the scarf. There is also the pink of flesh and the tones of chestnut in the hair, but for the most part the picture resembles some mellow and ancient Chinese painting,

although there is nothing faded or weakened anywhere in the composition.

The question of "finish" is further complicated in this instance by the fact that the "Girl's" head has been carried much further than the rest of the picture. It is altogether likely that Whistler had the intention of bringing the white dress into line with the treatment accorded to the face, but for some reason, he did not, and so the picture contains two manners. If it were an antique instead of a modern work of art, if it were supposed, let us say, a Cimabue—what a fury these two manners on one canvas would fling our picture "experts" into. No doubt the present plaintive face of the "Girl in White" would be promptly scrubbed off and held to have been some cheater's restoration. Happily, the picture is not a Cimabue, and happily the paint will be left as it is.

The fact is, that the thin washes of white



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paint are nicely gradated in the tissue-like dress, and by means of the firm massing of the tones, the interest of the spectator is lead to the head, and the greater finish of the head, holds the interest there, where it should be held. For my part, in consequence, I should never be worried in the least by the discrepancies between the two manners, being thankful enough for the evanescent, poetic qualities of the work. There is a charm in it that is undefinable like music. There is also much "precious" painting. Note the apple blossoms on one side, and the Chinese fan upon the other! Speaking of these things reminds me, that there is evidence enough in the picture, that Whistler fussed considerably with these accessories at the side of the panel, and apparently he had more trouble making up his mind how to treat the sides of the composition, than how to manage that other vexing question, where to place the girl's feet.

Nevertheless when he did put the fans and apple blossoms in, he put them in very well, indeed.

Inness Exhibition in Ainslie Gallery

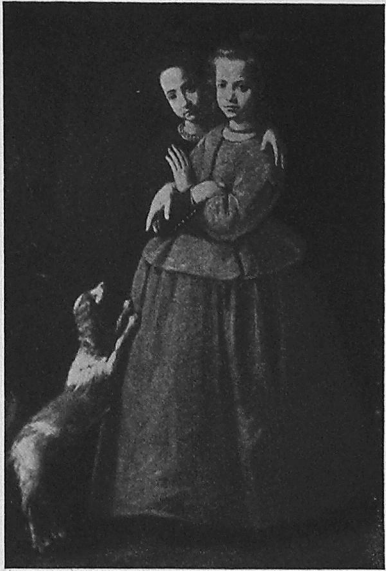
THE two chief flurries of excitement among the collectors have been caused by recent sales of landscapes of George Inness and Claude Monet, both of whom established new and impressive records. The well known "Autumn Woodlands" from the collection of George H. Ainslie, has just been purchased by Robert Handley, who is one of our new collectors, for \$45,000, and this is not only a record for an Inness but for American landscapes in general. During the month a number of old masters have gone from the dealers into private hands at larger figures than this, but the fact remains that the new Inness "record" has been received with great enthusiasm. It is possibly patriotism but fre-

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GALLERIES ON REQUEST

quarters of the great auction sales have remarked for several years past a growing competition and a growing demand for our American classics.

Mr. Ainslie who has specialized in Inness for some years and has made a study of all phases of Inness' work, has placed his collection of Innesses upon public view in his studios at 615 Fifth Avenue. Mr. Handley has contributed his newly acquired "Autumn Woodlands" to the exhibition as well as the great "Tenafly Oaks" which he also owns.

The pictures are twenty-eight in number ranging from the "Early Recollections," painted in 1849, to the "Hazy Morning," painted in Montclair in 1893, shortly before the painter's death. It is therefore a capital opportunity to study the development of this unique talent. In the "Early Recollections" Inness had not yet found himself, or at least had not found the freedom that was afterward to make him famous, yet much of the true Inness character is to be seen in it. Contrasted with the other works in America of its day, it has a breadth that is rare.

With the trip abroad, however, a new outlook upon nature came to Inness, and it is reflected in the French and Italian series of which Mr. Ainslie has a number of examples. In them, there is not only an unerring sense of what properly constitutes a landscape subject but a more painterlike attitude in its interpretation than had been seen in previous American art. In these and all subsequent Innesses the theme as contrasted with the subject became increasingly important to the painter. In his latest work we see almost his broadest performances. I restrained myself from saying "his best," for after all, it is Inness in all of these pictures in whom we are interested, and Inness is seen from the beginning, even in the pictures of 1849.

The auction of the twenty-four Monets belonging to the late James F. Sutton provided the most exciting auction scene of the season so far, as the rival competitors for them seemed very determined. The "View of Bordighera" sold to James Hastings for \$15,900, and this is now the world's record, the highest previous price for a Monet being

the \$9,300 which was reached in the Hugo Reisinger sale.

The Zuloaga Exhibition

AS you have doubtless already heard, the private view of the Zuloagas in the Duveen Brothers Gallery was a great social success. Mrs. Philip Lydig brought the collection to America and it was her potent influence that fetched everybody who is anybody to the reception. The rooms were at all times crowded with a fashionable mob, and outside, both 56th street and Fifth avenue, were so blocked by the crush of motors, that ordinary traffic was completely frustrated upon these thoroughfares. All this of course is very delightful. Fashion is so seldom aware of anything that takes place in the art world, and fashion might do so much for art if it would, that all of the artists and dealers who sell pictures for great prices have been intensely elated by the affair, and make, what are undoubtedly sincere protestations of gratitude to Mrs. Lydig.

The pictures, as you also know, had already been seen in Boston and Brooklyn, and later they are to come to Chicago. The Boston Museum purchased one of the largest canvases, the "Uncle Daniel and His Family," at a price, it is said, of \$30,000; and the Brooklyn Museum acquired the "Anita Ramirez in Black," but no one has as yet said the price.

The paintings of Zuloaga were brilliantly lighted in the gallery of the Brooklyn Museum, but in the Duveen Galleries they are rather somberly installed. The walls are in dull green and the wood work is of walnut, so that the sadness that is part of Zuloaga's makeup as an artist is now rather emphasized than not. The difference that surroundings can make upon paintings is well known to those who have had much experience with pictures. In the change from the bright illumination of the Brooklyn Museum to the quieter light of the Duveen Galleries, it is the later work of the Spaniard that profits most. In the recent years, certain mannerisms of technique have grown upon Zuloaga, such as a pronounced use of pattern in draperies, somewhat in the style of Mucha, the

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poster artist; and also an exaggerated method of making the gold braid shine upon the costumes of his matadors. These things are tricks of the trade that even unskillful artists can accomplish, and in the white light of Brooklyn, one felt their mechanical quality too strongly. At Duveen's, upon the other hand, the shadows that fell upon some of the walls, softened agreeably these strident notes.

In the meantime, one hears a great deal of talk of Zuloaga, pro and con. The smart world is rather unanimous in his favor, and this is easily understood. It had been somewhat the thing, in the last few years before the war, to know Spain, and some of our principal citizens were even beginning to own villas there. To know Spain of course, brings one into contact with one of the most picturesque "pasts" in Europe; a wonderful mélange of grandees, muleteers, picquant Duchesses, bull-fighters, Moors, inquisitions, conquests, serenaders with guitars, Christopher Columbases, and philosophic beggars. The

Americans who were sophisticated enough to yearn for backgrounds, were calmly appropriating the Spanish one, just before the war.

In Zuloaga, one finds the whole attractive sequence that we used to have to cross the seas to get. Zuloaga, one might say, is almost as enamored of the Spanish background as was the American traveler. He gives us all of the well known dramatis personae. He even introduces one or two, very much disguised, that all good Americans hasten quickly to see when they get inside the walls of the Prado in Madrid. I refer to the two celebrated "Majas" by Goya, the one draped and the other not, and about which so many amusing legends are repeated. The nudes of Zuloaga are not at all like Goya's, but it is certain that when he did them, he was painting a formal challenge to his great predecessor.

Society of Independent Artists, Inc.

FOR some years the desire upon the part of artists to have a second art society in New York, one in which the new schools

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of art would be placed upon equal rights with the old, has been made manifest. The healthy rivalry of the two art societies that we used to have a generation ago, is well enough remembered by many of us, and the amalgamation of those two societies has been held by some to have been one of the most unfortunate occurrences in American art history. Last winter there were some subterranean efforts to get a new society started, but they never emerged above the surface into publicity.

Now, however, the new society is an incorporated fact. Its officers have been chosen and a manifesto of principles issued. The officers are: President, William J. Glackens; vice-president, Charles E. Prendergast; treasurer, Walter E. Pach; secretary, John R. Covert. The directors for the first season are: George W. Bellows, Homer Boss, John R. Covert, Katherine S. Dreier, Marcel Duchamp, Regina A. Farrelly, Arnold Friedman, William J. Glackens, Ray Greenleaf, Charles W.

Hawthorne, Rockwell Kent, John Marin, Walter Pach, Charles E. Prendergast, Maurice E. Prendergast, Man Ray, Mary C. Rogers, Morton L. Schamberg, Joseph Stella and Maurice Sterne.

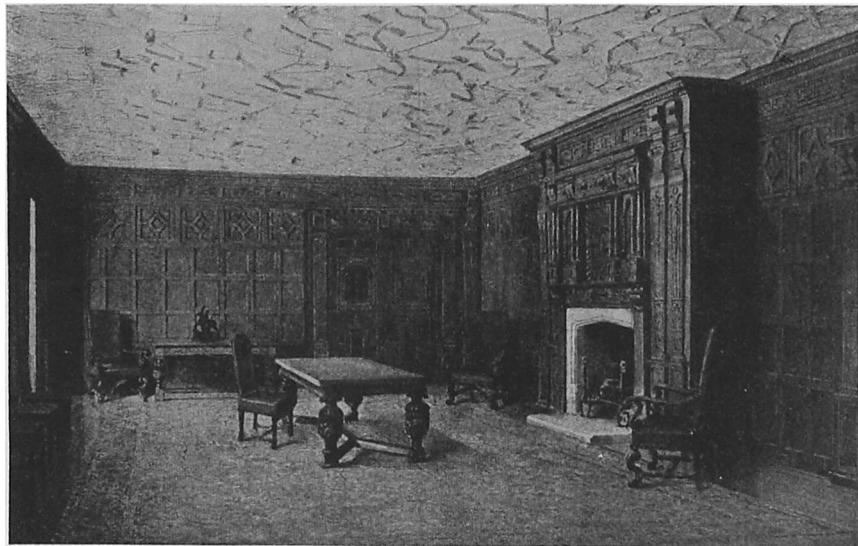
The list of officers is given in full because it is a sufficient guarantee in itself of the liberal spirit of the new institution. It is noticeable that though the list contains the names of some of our power "new" men, such as Marcel Duchamp, John Marin, Man Ray and Maurice Sterne, it also contains the names of several avowed academicians. Academicians, it seems, are to be as welcome as futurists in the forthcoming exhibition. All that is necessary for any artist to do who would be an Independent, is to join, pay the six dollars for the first year, and he will have space allotted to him enough for at least two pictures, one of which will be upon the line.

There are to be no juries and no prizes, so that favoritism to groups or tendencies will be done away with. The first exhibition will

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be held in the Grand Central Palace in New York in the month of April. The pictures will be hung according to the alphabetical order of the names of the contributors. Intending exhibitors will address John R. Covert, 20 West 31st Street, New York.

The Walkowitz Watercolors

THE water colors of Walkowitz made in Lake George, Provincetown, and places in Maine, that are now exposed in the small gallery of the Photo-Secession, will greatly strengthen his reputation. As a matter of fact, with Charles Demuth's very different water colors recently seen in the Daniel Gallery, they represented the best that has been shown us of recent native work in water color. This is easily said, of course, but it will be some time before the public will arrive at the same view, for both Demuth and Walkowitch are "advanced."

In Walkowitz's former exhibitions the in-

tellectual force behind his work, and his rich color sense, were practically admitted by the majority of critical students; but his success was limited, because it was felt that the artist had not succeeded in bridling his genius, and that the fearsome steed upon which geniuses are supposed to ride, very often got out from his control. Walkowitz tried for the impossible, in other words, and though his efforts were watched with interest, they were not voted a complete success.

In the present collection there is no compromise with the public, and Walkowitz is as ambitious as ever, but for some reason, perhaps because the artist has mellowed, or perhaps because the public has mellowed, it wins a wider acceptance. The particular landscape to Walkowitz is not so much a subject as a theme, and in consequence, it would be a wise citizen of Provincetown that could recognize which among these water colors are the Provincetown pictures; but, the public at large,

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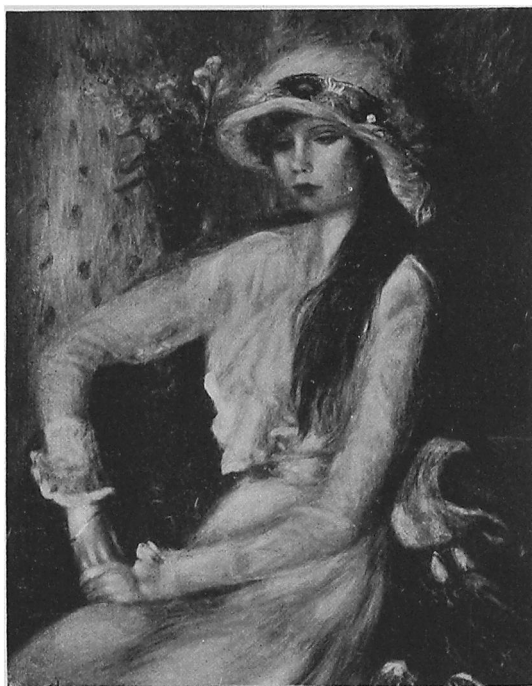
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By W. J. Glackens

—Courtesy Daniel Gallery, New York

which is not especially keen upon the actual facts of Provincetown, will be delighted with the effects of nature and richnesses of unexpected color that Provincetown suggested to the artist. There are a number of purely abstract pieces in the collection, which are fine in arrangement and color, and which show that Walkowitz is progressing as a decorator.

In the Daniel Gallery is an exhibition of paintings by William J. Glackens and Hamilton Easter Field, with wood carvings by Robert Laurent. It is the work of the last named that carries off chief honors. Mr. Laurent's carvings have gained greatly in plasticity since his first exhibition, and his

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figures in the round mark a great advance. His style has been affected by the present enthusiasm for Cezanne, but it is personal just the same. His use of the tools is excellent and he has an artistic feeling for the wood that is rare.

Frederic R. Halsey Print Collection

AT the Anderson Galleries the Frederic R. Halsey print collection is still on view. It embraces nearly a thousand engravings in mezzotint by the most famous English artists of the eighteenth century. William Dickinson's engravings of Diana, Viscountess Crosbie and Elizabeth, Countess of Derby, both after the paintings by Reynolds, are justly celebrated. Earlom's Flower Piece and Fruit Piece are exquisite specimens of the engraver's art. Of the mezzotints by Edward Fisher the Lady Sarah Bunbury after Reynolds has very high rank. Valentine Green is represented

by sixty-five engravings, many of them exceedingly desirable. The mezzotint of Georgiana, Duchess of Devonshire, engraved after Reynolds, is perhaps the most valuable, though the engravings of the Countess of Aylesford, Lady Halliday, and the Duchess of Cumberland (after Reynolds and Gainsborough) rank very high, as do several others. Richard Houston, John Jones, James MacArdell, William Pether, and William Say engraved many beautiful plates after Zaffany, Romney, Reynolds, Hoppner, Lely, Lawrence, and Harlow, and some of their finest productions are in the collection. George Morland was a painter whose works were engraved by many artists in stipple and mezzotint. In this collection are thirty-two mezzotints from his paintings, of which the most important are those by William Ward, notably *The First of September—Morning*, *The First of September—Evening*, *the Farmer's Stable*, and *the Last Litter*. Catalogued under the name

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of the engraver are more than forty other very desirable mezzotints by Ward, of which the most famous is the Vegetable Market, after a painting by his brother James. Pym is represented by only one print, but it is excessively rare—The Stray'd Child—and there is only one by Doughty, but this is a very fine early impression of the portrait of Dr. Samuel Johnson after the celebrated painting by his friend Reynolds. There are nearly seventy mezzotints by Charles Turner, of which the best are Louisa, Countess of Dysart after Hoppner's portrait and the Marlborough Family after Sir Joshua Reynolds. The last of the great mezzotint engravers of the English school was Samuel William Reynolds, and he is represented by nearly sixty prints, several of which are of the highest class. Too much praise cannot be given to his engraving of Hoppner's portrait of the Duchess of Bedford. It is one of the most valuable prints in the collection. One of the greatest of the engravers was John Raphael Smith, and more than sixty of his prints are shown. Of these, Mother and Child, Miss Cumberland, and the Clavering portraits after Romney, Lady Beaumont after Reynolds, and Amanthis, Felicia, and the Promenade at Carlisle House, after the engraver's own designs, are remarkably fine. James Watson, also an engraver of the highest rank, is well represented. The most highly esteemed of his prints are those engraved after portraits by Reynolds, and attention should be called to the mezzotints of Elizabeth, Duchess of Manchester, Georgiana, Viscountess Spencer, and Mrs. Bunbury, and particularly to those of Mrs. Hale and Anne, Duchess of Cumberland. Thomas Watson is another engraver whose work is of great beauty and strength. His mezzotints of Mrs. Hardinge and Warren Hastings (both after Reynolds) are esteemed very highly, and five portraits engraved after Sir Peter Lely—Frances Lady Whitmore, Henrietta, Countess of Rochester, Frances, Duchess of Richmond, Elizabeth, Countess of Northumberland, and Amelia, Countess of Ossory—will always be famous; they are masterpieces of this form of reproduction.